

CHAPTER I

INTRODUCTION

A. Research Background

“The fact that MTV has become the ultimate forum on which youth is both expressed and constructed has transformed the music video not only into the most effective tool for promotion within the music industry, but also into powerful ideological force” (Peeter, 2004, para. 2).

In the past, music video was considered as only a means of popular entertainment and a visualization song. Through its development, music video began as a promotional and advertising medium for record companies, transforming it into an artifact as a work of art and advertisement, and at the same time, “an avant-garde and a kitsch” (Laurea, 2013, p. 17). MTV constantly dominates music industry and youth culture, transmitting the discourse of social, political, economical as well as gender and sexual issues and phenomena. The invention of MTV as the evolution of music video then attracted the general public sphere to stimulate the consumption of the appeal of popular music through its visual image and audio representation.

Known as the leading center and parameter of music industry, America has produced many influential world-class musicians, singers and bands which then produced various kinds of popular genre of music. The sophisticated technology, high creativity, ongoing innovation and

high sense of art have made America reach its success to create the worldwide popular musics and prominent figures in the music industry. Starting from the growth of recorded music, American performers have continued to lead the field of popular music.

Music video has its function in the society, it can be a social medium to represent what happens in the society. It does not only discuss feelings but it might also discuss major historical events or social issues such as those involving gender, religion, politic and sexuality in the context of a minority group. In other words, music video is an important cultural form and representation through which people assert and preserve their history in the face of changing social conditions. The example is the spreading of LGBT (lesbian, gay, bisexual and transgender) themed song in the period of 1970s until 1990s followed by the growth of 21st century LGBT-themed songs to support the legalization of same-sex marriage.

The development of LGBT-themed songs in America could not be separated from the historical events happening at that time when homosexual communities struggled for their rights along with several movements such as feminist movement and gay liberation movement during the late 1960s and early 1970. They sought to gain the freedom from discrimination against the same-sex marriage. The early 1970s marked a moment when the meaning of being a lesbian took on a broad feminist significance “referring to more than simply a homoerotic attraction but a distinctive sensibility and culture” (Murray, 2007, para. 1).

Many lesbian artists, celebrity performers and activists participated on the emerging gay culture expressed within the gay liberation movement in the late 1960s and early 1970s which attempted to represent both gay men and lesbians.

The spreading of popular LGBT-themed songs, videos and singers in 1970s also came up as the support for LGBT rights and representation of LGBT community in the American society. Gay anthem for example, emerged as the song for supporting LGBT in American society. The songs and lyrics of gay anthems are often marked with hope against the odds, pride, unity or defiance. Seven elements have been described as common to many gay anthems: "big-voiced divas; themes of overcoming hardship in love; hard won self-esteem; unashamed sexuality; the search for acceptance; torch songs for the world-weary and the theme of love conquers all" (Edmondson, 2013, p. 655).

One of the remarkable moments of the commemorative history of LGBT community was the incident of *Stonewall Riot* which occurred on the evening of June 27, 1969. It was viewed as the spark of gay liberation movement and a turning point in the history of gay life in the United States (Duberman, 1993; Teal, 1995; Carter, 2004 as cited in Armstrong and Cragge, 2006). At that time, police conducted raids on the Stonewall inn, a homosexual bar in Greenwich Village to close down the bar which served illegal liquor and accommodated the patrons. This time, many bar patrons fought back instead of passively accepting the humiliating treatment from

the police. Because of that, the bar patrons who were mostly ‘queens’ or homosexual initiated a counterattack against the police in a riot that lasted one night.

The immediate response in the post-*Stonewall* period was the inception of specifically lesbian or gay bands and choruses (Brett and Wood, 2002). The LGBT bands and chorus are associated as the choral movement which has empowered many LGBT communities to come out and declare their identities in the public space (Strachan as cited in Karen, 2006). The flourishing of gay and lesbian bands and chorus have evolved to be more than musical institutions, but as a social expression and a movement through the sheer emotional power of music. *Victoria Woodhull All-Women’s Marching Band* in New York (1973), *Catherine Roma’s Anna Crusis Women’s Choir* in Philadelphia (1975), *The Gotham Male Chorus* in New York (1977), *The San Fransisco Gay Freedom Day Marching Band and Twirling Corps* (1978) and *The Gay and Lesbian Association of Chorus (GALA, 1981)* are among the convergent of musics and politics in the LGBT choral movement in the period of 1970s which were the way to express the communal pride of self-identifying as ‘homosexual’ and to come out to the public sphere (Eaklor, 2008; Wise as cited in Haggerty, 2000).

By the 1970s, ‘*coming out*’ to declare oneself as a gay or lesbian did not only turn out to be for a community or for a subculture as before, but for a movement also (Eaklor, 2008). Hence, the term “*coming out*”

had been the most undeniably effective political action since 1970s seen as the more visible action to consign to the public sphere regarding the existence of homosexual. Prior to the period 1970s, gay and lesbian subculture in the U.S. often used the term “*coming out*” to refer to a person’s same-sexual encounter. However, today, the term is generally used to refer to the process of disclosing one’s sexual identity or no longer hiding one’s same-sex attraction. It rejects the stigma that should be hidden from the society while it celebrates both of the acceptance and the pride of being a homosexual.

Many gay and lesbian liberationists have argued for coming out as an act of personal liberation and political action (Eaklor, 2008; Roger and Ciment, 2014; D’Emilio and Freedman in Richardson and Seidman, 2002). They contend that “*coming out*” is viewed as the only way to end the terms *closet* and *private* associated with homosexuality since 1960s. Therefore, ‘*coming out*’ is considered as a part of gay and lesbian liberation movement’s goal to expose the social injustice (i.e verbal discriminations and physical violent) by the gay and lesbian in 1950s and 1960s such as defamation, mass arrests and assaults (Engel in Richardson and Seidman, 2002).

The early 21st century heralded new gains for gay men and lesbians concerning their frank discussion of their sexual orientation in the public sphere. The ever-increasing visibility of LGBT themed-songs in the media, particularly music video as the popular entertainment, had

continued to flourish either as the choice or revelation to support the phenomena of homosexuality, the legalization of same-sex marriage and the equal justice among the majority group in American society (Matelski as cited in Chapman and Ciment, 2014). It happened at the same time when Massachusetts became the first state to perform the same-sex marriage in 2003 followed by the other states: Washington D.C, New Hampshire, Connecticut, California and Hawai (Oppenheimer et al, 2013).

Queer-themed song which is linked to sexual interest and identity in America then develop widely in every type of popular 20th and 21st century American music video followed by the spreading of LGBT-themed songs (Edmondson, 2013). In addition, “the influence of queer musical artist extended beyond sound, coloring fashion, costume, manners, and dance in every aspect of personal style” (p. 654).

Same love is the fourth single released by Macklemore and Ryan Lewis featuring Mary Lambert from the 2012 debut studio album, *The Heist*. It tells the life of the main character and his same-sex partner, including their social conflict befalling them in relation to their sexual orientation, marriage and the death of one of the partners in his old age. The music video received the 2013 MTV Video Music Award for Best video with A Social Message and was nominated at the 56th annual Grammy Awards for Song of the Year.

I Still Love You was released on Jennifer Hudson’s third album, *JHUD* in 2014. It tells the story of a gay couple as they prepare for the

wedding and the alienated father from one of the grooms as he makes the last-minute decision to attend his son's wedding ceremony. This music video was premiered on MTV and at the same time became the official logo on '#All50' marriage equality campaign, which aimed to inform the public regarding the same-sex marriage. It leads to the U.S Supreme Court decision in legalizing same-sex marriage for all fifty states in America (Weatherby, 2015, para. 2)

Really don't Care is the fourth single from Demi Lovato's album in 2013 released on May, 2014. It featured English singer, Cher Lloyd. The setting of the video is the Los Angeles Gay Pride Parade to support the existence of the same-sex couple both of lesbian and gay community. At first, a majority of people perceived it as a breakup song, but then Demi Lovato confirmed the song's theme on her fan page and announced her full support through the human right campaign when the video has been released.

Previously, there have been researches conducted on the issue of sexual minority in the U.S media. The first research was conducted by Cooper, "*Boys don't cry and female masculinity: Reclaiming a life and dismantling the politics of normative heterosexuality*". She argues that Kimberly Peirce's film *Boys Don't Cry* can be read as a liberatory narrative that queers the center of heteronormativity and hegemonic masculinity by privileging female masculinity and celebrating its differences from the heterosexual norms. From the finding, the film

strategically challenges the heteronormativity by problematizing heteromascularity and blurring the boundaries of female masculinity (Cooper, 2002).

Another research was conducted by Shugart, “Reinventing privilege: The new gay man in contemporary popular media. The data were taken from the three major mainstream films such as *My Best Friend’s Wedding* (1997), *Object of My Affection* (1998), *The Next Best Thing* (2000) and a highly rated prime-time network situation comedy, *Will & Grace* (1998). The programs feature a gay man and a heterosexual woman in which the gay identity is characterized as a macho, muscular, masculine and white heterosexual man. From the finding, the films argue that homosexuality is not only recoded and normalized in these representations as consistent with privileged male heterosexuality, but also is articulated as extending heterosexual male privilege (Shugart, 2003).

From the two previous researches, they closely related to my project demonstrating the representation of LGBT in the U.S media such as in film and in prime-time TV program from the two decades, 20th and 21st century. Therefore I want to focus on analyzing the representation of homosexuality in the American music videos released between 2012-2014. Specifically, I examine how the three music videos portray the image of homosexuality in the era of legalization of same-sex marriage.

Further, I want to argue that the representation of homosexuality in the era of legalization of same-sex marriage is not presented as comical,

villainous, evil or as problematic. Instead, the image of gay is portrayed in an appropriate way by exhibiting more to the struggle of the character to get the acceptance and admittance from his family, friend and the heterosexual community.

B. Scope of the Study

This research is conducted in the field of American studies focusing on the gender studies, particularly the image of homosexuality presented in the three American music videos released between 2012-2014. The representation of homosexuality cannot be separated from the media portrayal toward lesbian and gay before the 21st century especially prior to the legalization of the same-sex marriage. Further, the discussion is under the socio-historical approach to understand the phenomena of gay and lesbian as they face much discriminations and struggle to get the approval of the same-sex marriage from the U.S. government.

C. Research Question

This research is conducted based on the following question:

How do the music videos: *Same Love, I Still Love You* and *Really Don't Care* represent the image of homosexuality in the era of legalization of same-sex marriage?

D. Objective of the Study

Based on the research question above, the objective of the study is to describe the representation of homosexuality in American music videos

in the era of legalization of the same-sex marriage released between 2012-2014 consist of *Same Love, I Still Love You, Really Don't Care*.

E. Benefits of the Study

There are several benefits of the research to both English Department students and the other researchers.

1. To make the students aware that in fact, music video can be a comprehensive medium to raise a cultural phenomenon and social issue, in this case gay and lesbian as a minority group in which they have the same right and equal justice as the majority group in American society.
2. To provide additional references for those who want to do a research on the related field regarding the representation of LGBT in the American music video by recommending certain theory, approach and methodology that can lead other researchers to conduct future research.

F. Research Methodology

1. Type of Research

This research is in the form of descriptive qualitative research. Harwell (1969) stresses that qualitative research refers to the meaning, concepts, definitions, characteristics, symbols and description of things. It analyses the social phenomenon and find out the meanings of the problem revealed from the case. It is also compiled by taking the empirical material-personal experience, cultural text and visual text

from any sources, histories and observations (Denzin & Lincoln as cited in Harwell, 1969).

The social phenomenon of homosexuality, in this case gay as a part of minority group in the American society represented on the music video, can be said as the cultural product and visual text which can be revealed through its symbol, description of things i.e objects or materials and the meaning of lyrics within the song. As Sykes (1963) states that the products of culture include all patterns and behaviors acquired and transmitted by symbols constituting the distinctive and complexities of human groups embedded in all artifacts i.e musics, literatures and written documents (para. 12). Hence, this kind of research focus on describing the representation of homosexuality in the American music videos in the era of legalization of same-sex marriage released between 2012-2014.

2. Data and Source of Data

The sources of data in this research are three different official music videos released between 2012 until 2014 entitled *Same Love* by Macklemore & Ryan Lewis feat Mary Lambert in 2012, *I still Love You* by Jennifer Hudson in 2014 and *Really Don't Care* by Demi Lovato in 2014. All of the three music videos are freely downloaded from the internet video sharing website www.YouTube.com.

The particular reason of choosing the three music videos is because they clearly reflect the representation of the image of

homosexuality in the 21st century U.S media depiction toward gay and lesbian in the era of legalization of the same-sex marriage in America.

Since the sources of data are music video, the main data consist of images, lyrics and objects or materials representing the issue of homosexuality. Whereas the music is not analyzed in this study as the main data focus on the images representing the image of homosexuality. While, the supporting data are also needed to strengthen the analysis of the primary data. The supporting data are taken from any references and materials discussing the issue of homosexuality in the U.S media depiction before and after the legalization of same-sex marriage in the forms of articles, books, journals, interviews, reviews and researches from the same related issue taken from the internet and printed materials.

3. Technique of Collecting Data

The data in this research are collected by watching and analyzing the music videos representing the image of homosexuality in the era of legalization of same-sex marriage. The process of watching and analyzing the music videos repeatedly aim to select and collect any important facts and informations such as images, lyrics, objects or materials and mise-en-scene elements such as camera movement, shot and lighting relating to the issue of homosexuality. All of these data will be analyzed deeply by using relevant approaches and methods.

4. Technique of Analyzing Data

There are several ways of analyzing the data. First, each of the music video is watched repeatedly to find the significant images representing homosexuality. Then, the images appeared in each music video are cut and classified based on the issues of homosexuality such as bar, stereotype, gay marriage and same-sex kissing. The signs and *mise-en-scene* elements in the selected images are analyzed by connecting them with the research question. Then, semiotic theory is applied to examine what the messages behind the context. The result of the meaning interpretation is analyzed by using socio-historical approach and other theories under the context of American studies such as theory of performativity, queer theory and previous researches regarding the representation of homosexuality.

Any relevant articles, books, journals related to the topic of this research are used to give evidences and supporting arguments in the analysis process. Lastly, the conclusion is drawn from the process of interpreting data of the research through the application of relevant theories and approaches in the process of analysis.

G. Theoretical Approach

This research is conducted under the scope of American Studies. Fluck and Claviez (2003) states that “American studies is a joint, interdisciplinary academic endeavor to gain systematic knowledge about American society and culture in order to understand the historical and

present-day meaning and significance of the United States” (p. 9). Therefore, the area study of American studies refers to its culture, history and society. However, the contemporary American studies concerns to the use of *myth*, *symbol* and *image* within the texts, tales and artifacts.

The old context of American studies argue that behind the American cultural products exist the myth and symbol of America; the ambivalences, ironies and paradoxes of the American mind. Berkhofer (1989) discredits the myth and symbol in American studies and considers it as a part of classical American studies which should be replaced by the new context of American studies turning it into *American Cultural Studies* which does not only talks about myth and symbol, but also “explores the myth, symbol, and images embedded in texts, tales, and artifacts” (p. 588).

Lots of debates over the use of myth and symbol then emerge declaring the myth and symbol approach is only to strengthen and maintain the interest of elitist class and to reinforce the dominant culture of bourgeois economical politics as they delve the myth and symbol without critically analyzing it. Instead, they use the myth and symbol approach only to justify the cultural products of the dominant class (Wise, 1979; Gunn in Shaffer, 1989). It is also considered that myth and symbol are only used to legitimize the material forces of political agendas and at the same time to serve the interests of the dominant class. “It tended to ignore the material and historical factors in the cultural productions and claimed that this lack of materialist insight led to the justification of

dominant American ideology as somehow *natural*, *transcendent* or *universal*” (Hoskin, 1999, p. 102). However, it still proposes that myth, symbol and image are the compatible reflection of the empirical fact which can be the representation of American society signifying its race, ethnic, culture and religion.

The American Studies scholars who emerged in the 1970s also challenged the myth discourse of the meaning of America that it lacked the sustain engagement of the minority groups as the major discussion within American studies field (Fluck and Claviez, 2003). It was supposed that the American national identity had a tendency to ignore such bitter realities of American history as racism, the oppression of women, the stereotype of minority groups such as lesbian, gay, transgender and ethnics diversities. Kuclick (1972) criticized the myth and symbol for its lack of methodological rigor. He pointed out that myth and symbol continually maintained a continuous meaning over time and space so that it was unnecessary to prove that *text* changed its meaning from the past to present. Text includes all kinds of cultural products such as written documents, arts and artifacts.

The most prominent practitioner of myth and symbol, Henry Nash Smith then repudiates that myth and symbol give the American collective mind a vision of what America is and led Americans to what they should still become. He states, “The school of myth and symbol was represented by a group of American intellectuals who tried to give Americans a unified

sense of national identity by embodying the American collective mind in symbols like the bridge or the frontiersman and giving a closer relation to the fundamental meaning of America” (Smith, 1978, p. 1). According to Smith, American culture can be interpreted as a *language* comprised of myths and symbols which is obtainable by observing the elite and American popular literature and these myths and symbols become the collective representation rather than the work of a single mind (Smith in Chapman, 2000).

A new method then emerged for the new context of American Studies called *The Concept of Culture* for the application of *American Cultural Studies*. It then moves to the so-called *interdisciplinary* study since it integrates with other disciplines such as literature, history, philosophy, anthropology, sociology, economics, psychology, and refracts them through an American lens (Moses, n.d). Richard E. Sykes in the “American Studies and the Concept of culture define culture as follow:

Culture is a pattern of constructs of modes of meanings, values and ideas about acting, inferred from noninstinctive human behavior. Behavior is human action and the products of action. Products of action include written artifacts of historic cultures including documents of all kinds, newspapers, manuscripts, books of fiction and poetry. Among artifacts of culture are paintings, music, sculpture and the products of technology and science (para. 16).

Based on the definition, the artifacts from which the culture is inferred include not just written documents, but it can also in the form of arts as well as the products of technology and science. Therefore, the reason why

American studies become interdisciplinary is evident as the the concept of its culture cut across and includes the content of all other disciplines.

The old context of American cultural studies tend to concern with the '*contextual fundamentalism*' meaning that the texts are self-interpreting or determinative depending on the reader's values, interpretive paradigm or community without any interferences (Berkhofer, 1989). Here, Berkhofer defines three concepts for the new context of American Cultural studies consisting of *the reader* who constructs the context, *intertextuality* such as in the object or materials and *extra-textualist* or *the social construction of reality* to the text.

Understanding context as a social reality is very necessary in the call for a new approach to American Studies due to its history and diversity. The historical events such as politic, economy and religion interrelated each other turning up to the American civilization and making the textual and contextual become the major issue in constructing the conceptual framework of American Cultural studies. Besides, Campbell and Kean (1997) have alleged that "central of American study as interdisciplinary studies are the relation between the text to be studied and the contexts from which the text comes" (p. 4). The cultural values can be attained by analyzing the cultural artifacts in the forms of painting, music, sculpture and the products of technology and science. By analyzing the cultural products of artifact, the hidden values of meaning, ideas and belief from the context of American studies can be strongly revealed.

The new methodological approach of American Cultural Studies then has emerged called *The Social Construction of Reality* stressing the relationship between man and society in which society is the human product and human is the product of society (Kelly as cited in Berger and Luckmann, 1983). Hence, human and society play a significant role in the scope of American Cultural Studies. In this case, music as the product of popular culture can be the result of human products in the society. The language of music become the important sign system of human society as it reveals the hidden values, ideas and beliefs. Besides, the product of American culture can be understood as socially constructed by the complexities and diversities of American society.

One of the examples is the existence of minority group in American society such as LGBT community as part of its complexities. Kelly (1983) states, “an adequate understanding of reality of society requires an inquiry into the manner in which reality is constructed” (as cited in Berger and Luckman, p. 50). The representation of LGBT themed-song as the support for the legalization of same-sex marriage show that media can construct the social phenomena regarding the political and social issue to the wider public in order to be accepted and supported by them.

With the coming of technologies and media, popular culture then emerge and dominate the culture, influence the people’s way of life and thinking. This condition raises a question of validity in American studies’

space and time. Lipsitz (1999) argues that our understanding of culture are mostly rooted in physical space relating to the nation. However, place does not only become a specific geographic and physical sites, it can also become a circuit and network of communication, physical movement and commodity circulation. Therefore, it makes American studies should have the work that comes directly from the engagement both of the society and the social movement.

The representation of homosexuality in the music videos can be said as a way to challenge the existing myth of sexuality (*heterosexuality*) and to proclaim to the public that homosexuality is part of the diversity of gender identity and sexual preference. Furthermore, the music videos are ways to gain public acceptance, familiarity and to support the legalization of the same-sex marriage.

American studies has placed popular culture as one of the major disciplines to investigate the complexities of american nation-state and its civilization through the essence of documents and artifacts. Popular culture as the cultural product placed a central element in representing American everyday life on how American think including their belief, ideas and culture. Through the symbols, images, and myths throughout its production, popular culture is believed to generate thought and behavior that conform to the existing values, institutions, beliefs, and practices (Carey as cited in Lule, 2013). The spreading of popular culture becoming mass consumption has created a profitable mass-commodity culture to be

commercialized into a larger public and led to the adoption of certain trends. In this case, time and space are so much influence to the spreading of popular culture. It means that the product that is popular in certain place now might be different from the product in the next five years or in an unpredictable time. In other words, culture is fluid; the popular product is limited to the time and zone. Today, popular culture is manifested around the world through various kind of products including *music video*.

The 21st century is the peak period when the growth of music studies in U.S academic discipline undergo a transformation to the more global perspective of U.S nation-state and identity in response to expand the wide-ranging subjects i.e national identity of race and gender, power and politic, sexuality and identity within the field of musicology (Lewis as cited in Garrett and Oja, 2011). The future Americanist musicology expect to investigate the subjects of the exploration of social class and diversity as part of American exceptionalism (Garrett and Oja, 2003).

As the music video has mushroomed in all parts of American life, it makes music become the means of social expression to look deply the historical events happen in the past (Rodnitzky, 1974). It can also be an effective way to express attitudes and values by how it sound relating to the social, debatable or controversial issues in the society. That is way the representation of homosexuality in the 21st century American music video in the era of legalization of same-sex marriage become the issue which is a

must to discuss. It represents how the term “homosexuality” come out as the visible action in the midst of public clamour.

Considering the artistic, commercial and ideological potential of the medium, it is important to investigate both of the semiotics of the music video and its functions within society at a deeper level (Peeters, 2004, para. 3). There are various images that the spectators can see from the music videos. The images can express different kinds of meanings, functions or cultural values. As a cultural product, music videos contains a lot of signs signifying certain meaning in the context of American society. Many signs are embedded within images. The combination of signs then is called as a *text*. Text is produced in the social context which is influenced by and reproduces cultural values and myth of the context.

In this case, Roland Barthes’ *semiotic theory* gives the fundamental way of reading the text in which the readers as the center of meaning. Barthes emphasizes on how signs constitute culture and ideology in particular ways. He argues that signs have two meanings, called *denotative* and *connotative*. Denotative is the literal meaning and reference of a sign while connotative is the meaning suggested or implied by the sign. Barthes introduces denotation and connotation to differentiate the literal representation from its hidden symbolic and ideological meaning. Semiotic will be needed to reveal the meaning behind the context within the music videos consisting of gestures, facial expressions, colors, lyrics, costumes and objects of materials.

Regarding the analysis of data consist of music videos, it is necessary to apply *mise-en-scene* and basic cinematography elements of film as they have similarities in which the meaning of the music video depends on its short moving images (Monaco, 1981). According to Douglass and Harden in Peeters (2004) *mise-en-scene* is a term encompassing elements contributing to the look and meaning of a scene. The elements include all the visual composition such as: camera movement and position and the properties i.e color, costume and lighting. Those elements of *mise-en-scene* would be combined with the theoretical framework used by Barthes to produce the relevant data and evidences.

In finding the meaning of signs above, it cannot be separated from the social context happened in America, that is why the socio-historical approach is needed to apply to understand the influences of social and historical background in certain period in the American society. Besides, it is worthy to show the historical events that might be possible as the causal effect of the incidents happening today. Guibernau states, "...that the nation represents the socio-historical context within which culture is embedded and the means by which culture is produced, transmitted and received" (as cited in Edensor, 2002, p. 2). Offen (1988) also stresses the fundamental use of historical approach in the journal "*Defining Feminism: A Comparative Historical Approach*" as follow:

As Americans, a comparative historical approach forces us to broaden our perspective by examining carefully from a different angle much that we take for granted-namely, the political, social, and economic

context in which the ideas were originated. Thus, it allows us to recover and dissect the prevailing and dissenting views on the organization of societies, which are embedded historically (p. 122).

Therefore, based on the two definition above, the socio-historical approach is essential to apply in this research to observe the correlation between the background of the early LGBT movement emerge in American society and its development to gain an approval of the legalization of same-sex marriage. A further discussion then comprise mainly of homosexuality in America from 1960 to 1990 and homosexuality in the period of 21st century in the era of legalization of the same-sex marriage.

Judith Butler suggests a phenomenological theory of acts which “explain how social agents constitute social reality through language, gesture and all manner of symbolic social signs” (Butler, 1988, p. 519). Identity in her perception, is seen as *performativity*. Gender is a performance with clearly punitive consequences. It is not a stable identity and it is an identity which institutes through “a stylization of body and a *stylized repetition of acts*” (Butler, 1988, p. 519). Gender, in other words, is the way the body is culturally perceived. It denotes to the cultural meaning of patterns of behavior, experience and personality that are labeled *masculine* or *feminine*. Judith Butler’s theory of performative act will be used to analyze the representation of the image of gay in the music videos as a way to seek for ‘a real self-identity’.

Queer theory focuses on analyzing the institutional practices as culture and discourse as literature constructing the sexual knowledge or

ideology functioning as a power in organizing social life and controlling individuals' differences based on sexuality. Based on the queer theory's concept, the idea of sexuality as a form of power is understood as *heteronormativity* (Habarth, 2008). This idea is based on a premise that heteronormativity results in the social pressures to fulfill and conform to the heterosexual roles (Nielsen et al, 2000 as cited in Habarth, 2008) leads individuals to conceive of themselves in particular way i.e people are either *male* or *female* or should partner with the person from the opposite sex. To sum up, the term heteronormativity can be specifically defined as a set of norms that make heterosexuality is produced as *natural*, *unproblematic* and *taken for granted* phenomenon and perceive all other types of sexual norms as *abnormal*.

Judith Butler's theory of performativity and queer theory are applied to gain further analysis and deeper understanding that gay and lesbian not only talk about sexual orientation, but it is a way to seek for a *self-identity*. It proves that homosexuality is the result of performative acts. It denies the myth of heterosexuality which become the only one sexual norm which is acceptable in the American society. Furthermore, those theories are used to identify various words, expressions, terms, phrases or languages within the lyrics of the songs and the images relating to the representation of the image of homosexuality within the music videos.

H. Thesis Organization

This thesis is divided into four chapters. Chapter I consists of Research Background, Scope of the Study, Research Question, Objective of the Study, Benefits of the Study, Research Methodology, Theoretical approach and Thesis Organization. Chapter II is Literature Review. It is divided into five subchapters: Homosexuality in America from 1960 to 1990; homosexuality in the period of 21st century; media representation toward homosexuality in the 21st century; queer theory and semiotic theory. Chapter III is analysis and Chapter IV consists of conclusion and recommendation.